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Research Article

Some Scientific Observations About Unnatural Symbols in the Folklore**Folklore****Keywords:** myths, unnatural symbols, fairy tales, poems, religious, folklore, primitive thought, primitive syncretism, mythology, magic ritual, archetypal characters.**Allambergenov Hamza Kamolovich****Teacher of Nukus State Pedagogical Institute. City Nukus, Uzbekistan.****Abstract**

The article deals with the genesis of abnormal symbols in primitive and antiquity artifacts, their mythological content. Under the mythological content it is revealed that abnormal views and concepts are traditionally a phenomenon of art. Religious beliefs are based on unnatural symbols, while other people's perceptions about the world are also related to these images. The commonality of the picture is that it draws closer together the literature and art, ensures the integrity of the artistic thought, and satisfies the literary-aesthetic needs of mankind. the mythical symbol represent a meaning for the works of both systems in the rocky period found in the territory of Uzbekistan and the early medieval rock and wall water will be provided on a regular basis. Unnaturalism, in our opinion, does not appear outside the mythological content. In general, all the symbols expressing the mythical content are abnormal. It also describes unnatural symbols or phenomena that people have accepted as realities, realities, or phenomena of their own time, but have been fabricated and fabricated by people about the terrible appearance of objects or animals, and that these phenomena have a general semantic nature in the Eastern literature and its synthesis Yajuj and Ma'juij images is proven by the source of these images is that it is the first artistic process to create an image of the original humanity, the way that human beings perceive the world in their own imagination has given rise to unnatural symbols or the preservation of mythical images. There are also observations about the psychological factors of the traditional abnormal symbols, and a description of the winged person in fine arts is illustrated by observations and analyzes that it is in harmony with the image of God in the ancient Turkic written monuments.

When it comes to occurrence or something, it is scared, and in that case it sees signs of abnormal behavior contrary to its own imagination.

Relationships that have been continuing between the mythological images of the humanity and the mythological images have shaped the literary character. Everything in the world of myths, even my actions, is mythological. This is a significant event in the history of human civilization. The propagation of myths in the primitive community is evident. The myth is a part of mythology.

In this process, human phenomena, which can not overcome their own imagination, have created unnatural natural phenomena or symbols as a result of their inability to understand events. Or the images that are scary to man should be viewed as the product of an abnormal phenomenon. Unusual phenomena and scenarios have always been verbal, that is, man expressed his fears through words or gestures, actions.

Unusual patterns are not specifically studied in the Turkic folklore and written literature as literary phenomena. Abnormal or horrific phenomena are embedded in fairytales, stories of poems. Unnatural symbols on their own face show that it is a process that is difficult to imagine. To clarify our point of view, let us take a look at the word “**unnatural**” in the “Explanatory Dictionary of the Uzbek language”: “*It is unacceptable to the laws of nature, unusual, unusual*”. The “*unsuitable, extraordinary*” parts of this paper cover unnatural symbols that we are trying to interpret.

Or, let's look at a comment from the Wikipedia article "Unnatural": *"Abnormality is a category of world outlook that determines the measurements that take place on the material world and the activities outside of the laws of nature. These, in turn, are the result of relationships and chains of relationships and are relative to reality and to its means ... The superficial metaphysical venue is considered to be some measure of the universe, believers believe that the universe can be inhabited without physical"*.

This definition is more distinct from the description in the "Explanatory Dictionary of the Uzbek Language". Characteristics and processes related to the emergence of abnormal phenomena are reflected in this definition. The tendency to view the mythologically meaningful images as an outcome of the effects of natural laws is evident from the definition above. This tendency can be attributed to the fact that there are many natural problems in human imagery.

It is understood from this definition that the commentary on the word "abhorrent" also embraces religious beliefs. It can be said that human imagination expresses all the unnatural symbols that we have set out to learn. Due to their religious beliefs about world views, many of the ancient Turkish literary texts represent unnatural symbols around the world.

There is no fundamental scientific research in the general medicine on unnatural manuscripts in written literature and in folklore. Certain studies have been made in this area in Russian and European literature. In particular, B.R. Natsok wrote an article about the appearance of abnormal symbols on the basis of Shakespeare's "Macbet" tragedy [8]. There are some "snouts" in the article, such as the Bank's Shapes, the "innocent killings", or the snouts of dead bodies, as unnatural images. In general, B.R.Natspok believes that all fantastic images can be considered as abnormal images. In this regard, it is also worthwhile to consider the unnatural symbols of unnatural content that are of great importance, and to regard humanity's imaginable images as unnatural images, which can not be imagined. Likewise, the behavior of the logos does not merely depict the folk or literary literature, but also their behavior.

Observations show that the primitive mindset is a form of unnatural symbol in the visual and applied arts, when it is not yet verbal, that it represents the terrible emotions of the human imagination, objects or objects and living things. The first religious ideas of humanity have created abnormalities in visual and applied arts and vocabulary. It should be noted that literary and visual arts use symbolic images and allegories, metaphors and other common images. The art of drawing has brought together literature and art, ensuring the integrity of the artistic thought, and the same factor for the literary-aesthetic needs of mankind. It is possible to see that the images in both systems are of the same nature and represent the "primitive syncretism".

There are many unnatural images in the art and in the literature. For example, a winged horse, a winged camel, a winged tiger and many other images are commonly known as mythical images in both systems. Their mythical imagery is meticulous. We are talking about the

unnaturalness of some other mythical images, and we have some idea of comparing their mythological foundations in written literature and fine art.

An example of rock paintings found in *Zarathushtro*, as a source for ancient mythical bases of Central Asian art and oral creations, is an example [11, p. 13]. There are many images in this picture that represent an abnormal image. In the photo, it has been discussed in the context of the animal style [9; 10; 13, p. 213-216; 3, p. 20-21]. Because the discussions are not related to our theme, we do not stop them, but we focus on the main purpose – unnatural images in the picture and their meaning and essence.

Photo, G.P. Pugachenkova and L.I. Rempel claim that the magic ritual was painted during a transition from the old stone age to the new mesolithic period [11, p. 14]. It can be seen in the miraculous symbols of the people of the time that their views and thoughts are preserved in this picture. The hunters in the picture look like an abnormal imbalanced embodiment of the long and narrow juggle jackets. This picture reminds the birds of the toilet [5;]. Perhaps this bird is terrifying or horrifying, and all the animals who are consumed by animals are afraid of it.

In the *Zarotsay* rock, one more unnatural image is a depicting figure. This image was also scary for hunting animals, and it was traditionally continued in later periods.

In general, all the walls and rock paintings on the territory of Uzbekistan are mythical images formed during the abnormal epoch of the epoch of mythological significance and continued in the subsequent periods. Unnatural, in our opinion, does not appear outside the mythological content. In general, all the symbols that express the mythical content are abnormal. The unnatural symbols or phenomena have been accepted by human beings as realistic, symbolic, or eventual in their time. In fact, people have fabricated fossils about the terrible appearance of things or the living things. These legends encourage all tribal tribes to regard people as unnatural beings. For example, the well-known English ethnographer Eduard Taylor's *Early Culture*, a famous English ethnographer who lived in the XIX century, gives many examples of mythology and myths from the world's folklore. The following is an example of the weird picture of *Zarotsay* rock from the image of a bird, a bird. Examples of this are the abusive symbols in the Oriental literature, including in the history of Uzbek literature.

E. Taylor writes in the above verse that Muslim legends about the Gogs and the Magogs in the European and Jewish writings are dwarf people, but their ears are like elephant ears. *Yajuj* and *Ma'juj* (Gog and Magog) are very numerous and make the world a ruin they are. There was a high mountain between the country where they lived and the Persian Empire, connecting both sides to a single crossing. When Alexander Macedonian came to the land of Persia, the people were asking him to build a high wall to protect the Apostles [12, p. 188].

Thus, we can imagine that the wild, dominant mythological imagery, was the embodiment of our imagination. When asked by Alexander from the protection of the human soul, they spread among fearful images.

Once the universe had been scientifically studied and identified physiological images of the nations, it was known that dwarf people did not live in reality. Then, the living, the lunar ecstasy began to be interpreted as mythical.

We are reminded: Gog and Magog were the sons of Noah's (prophet) little son, Japheth. Moses' reference to Genesis is given in the book of Genesis [7, p. 36]. In Genesis, there is no mention of the fearsome and unnatural images of Gog and Magog.

It is also possible to describe the picture of unnatural people in *Zarostsay* pictures.

The unnatural images moved from peoples to nations, from time immemorial. One-eyed, four-eyed, and portrayal of human beings are the proofs of our thoughts. In particular, the monumental man and the four-eyed giant are in the novel of Nishotiy's poem "Husnu Dil" [1, p. 195] and has remained an abnormal imitation of art, just as in art or legends.

In some nations there is no nose [12, p.189], some nations have one eye, one in the mouth and one in the chest [12, p. 190] and others.

As a result of ethnographic research, some peoples have a legend of similarity to dog-like dogs. People tend to fabricate legendary images about nations that they do not know. Half-life creatures are also found in sources in the history of the Uzbek literature.

It is understandable that the tribes that have undergone the primitive culture process, and the unnatural symbols of the people, continued in mythological beliefs. The thinking and vision of the tribes and peoples have continued since the primitive thinking. We do not view the myth as an ideal concept, relying on the ideas of the nations on these images. At the same time, myths are not ideas or ideas [4, p. 27]. Myth is the first artistic process that creates an abnormal image. The way in which the first humanity accepts the universe, consciousness of life within its own imagination can cause unnatural symbols as well as the preservation of mythical images. We consider that ancient art is one of the reasons for mythological thought. After all, humanity has repeatedly overwhelmed the abnormal images of rock or wall paintings, and in the memory of the unnatural symbol. The psychological foundations of this tradition are also important. It is desirable to look at them as archers and images. Repetition in art, folklore and written literature, the archetypal patterns that have passed from generation to generation are not merely repetitions, but the mythical perception of humanity to unnatural symbols.

“The images are always the companion of humanity, they are sources of mythology, religion, and art. These cultural creatures are gradually shining with chaotic and frightening images, they become symbols, and they form a more exciting, content-based way of life” [14, p. 24].

K.G.Yung has a very wide range of tasks on archetype images. From K. Yung’s words, we can already see that the first roots of artistic thoughts began with archetype. Examples of unnatural images in *Zarotsay* rock paintings can be found in the “Scaring Scary Images”. Bravery takes place after the images are removed from their original appearance and their function. People’s wings and birds in the bird have passed to folklore and written literature without changing their meaning and function.

The question arises, why unnatural images are in the form of people. Generally, there are creatures that scared people and now exist. However, when human beings are portrayed in art and folklore and literary literature, it can be understood that this phenomenon has been brought not only to humans, but also to wild beasts. Thus, unnatural symbols became symbolic images and entered oral and written literature.

The distance between the images on the rock paintings and the written and spoken literature above is very long. We have mentioned above how the *Zarotsay* paintings were created in terms of historical dates. The mythological meaning of these abnormal symbols ensured their viability. On the contrary – the effect of written and oral literature on fine and applied art is far more predictable than the traditional nature of mythological or symbolic images. For example, paintings on miniature paintings or hand-painted handwritten artworks illustrate this. We do not dwell on this because photos and written literature are not related to our topic.

It is worth mentioning that there is a sense of unity between literary and oral literary works, and the word and art work. In my case, the mythological content is in all genres - in rituals, folklore, and in literary literature. The mythological image is unchangeable.

In our opinion, all of the myths have abnormal patterns, and unnatural images have created all kinds of myths.

The semantic synchronicity of the above pictorial art is abnormal in ancient Turkish written monuments. We find this synchronicity in the various illustrations and interpretations of the horse manuscript in the Tale of Life. Particularly, we have a partial explanation of mythological foundations of horse legend in our article. In the ancient Turkic monuments, especially in the Roman Empire, there are some samples that can be seen from the horse symbolizing abnormal content in connection with rituals and beliefs. Otherwise, the horse image would not have appeared unnaturally. As a proof of our belief, consider the following passage from the race:

The chopper sticks to the tail of the horse, runs the steppe, puts nine slippers on the horses, and swells sweat, so you know: It's a bad thing (50).

The straw in the part – light yellow horse in this fragment, according to ancient Turks, must be named Khan. Khan is God – heaven, but also Chinese King. This belief also reflects the concepts of ancient Turks about Chinese kings. The person who sees the Chinese kings in the dusk will be rich and wealthy [13, p. 92]. That is why the white horses are dedicated to the sky, but the Chinese kings have been dreamed of as the ancient Turks, God of heaven. The yellow horseradish beliefs that have been preserved by the people until recently have been preserved in the Uighur Turks in eastern Turkestan in the late XIX - the beginning of the 20th century. S.E. Malov tells the following about the horse dedicated to God: “The ancient horse is dedicated to Khan. It is not possible to close the dirty sack on the horse. Dirty meat can not be put on the horse. Women can not ride a horse, but if they are, it will be a bad event in their life. The yellow horse is now the god of Han. If we are men, even if we are horse, we will wash first. If an unclean person hurts, it will become ill ...” [14, p. 139].

One of the most abnormal characters in ancient Turkic literature and the arts, the mythical foundations of which maintain their mythical foundations, is a winged man. It is quite original of unnatural images in this simplicity. The portrait of a winged man is valuable as the works of the ancient mythological essay in Central Asian wall paintings. Including L.I. Albaum's “Afrosiyob Pictures” contains interesting information on wall paintings. He observes that he is talking about a winged camel between the wall paintings found at the Varakhsha archeological site. The image of a puppy camel is decorated with a king's throne. The throne is dominated by the ruler's body. On the right side of the throne there is a whiteboard, and there are traces of the ruler over the board. At the top of *Tahtasupa* is a flower-tent or tent. The roofs of these tents or rows are held by colored columns, at the top of the roof, the role of a *winged young man* or a *winged woman* in the cave of the depiction of the building (building blocks of a female body) [2, p. 18]

As we have already mentioned, the image of young men in the wall or, in general, the image of the winged man, in our opinion, reflected the mythical thinking of the people of ancient Central Asia, and served as a protective function. The image of a winged man is in the same sense both in terms of meaning and in the image of God in ancient Turkic mythology.

Continuous study of old wall paintings in Central Asia and folklore creativity, mythological images of Central Asian painting and applied art, mythological content are among the priorities.

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